

CHOWIN' DOWN
AT CHILLY WATER
PAGE 8



BACKSTAGE AT
CIRQUE DU SOLEIL
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Indy's **alternative** voice

CHREECE 4

INDY HIP-HOP FESTIVAL TAKES
OVER FOUNTAIN SQUARE



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8

CHILLY WATER IN FLETCHER PLACE NOT YOUR TYPICAL WATERING HOLE

// BY LAURA MCPHEE

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GADFLY

BY WAYNE BERTSCH



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RONCALLI'S RIGHT TO BE WRONG

BY **ABDUL HAKIM-SHABAZZ** // VOICES@NUVO.NET

A couple of years ago I thought about applying for an adjunct faculty position at Indiana Wesleyan University.

I met all their academic qualifications. However, when I read the "fine print," some alarm bells went off that said the two of us might not be a good fit for each other.

IWU operates under the mantle of the Wesleyan Church and has specific employee guidelines. While I was totally cool with prohibitions against theft, lying and stealing, when you had to agree to no alcohol or tobacco consumption I said thanks, but no thanks.

And IWU was entirely within its rights to do that.

I bring this up because of the recent controversy with Roncalli Catholic High School. For those of you not familiar with the story, which by the way is garnering nationwide attention, it was "revealed" that a guidance counselor was in a same-sex marriage, so she will no longer be allowed to work at the school unless she divorces her wife who she has been with for at least 20 years.

The counselor, Shelly Fitzgerald, has been with the school for 15 years, so, let's be real. Somebody in the administration had to know something. And everything that I have heard about her from parents and alumni I've spoken with has been outstanding. Despite that, someone decided to track down Fitzgerald's marriage license and bring it back to the school so she could be disciplined.

In a statement, Roncalli officials said, "its contract requires teachers to uphold the teachings of the Catholic Church, including marriage 'between a man and a woman.'" Officials denied she was put on

leave because of her sexual orientation. In a pre-mass address on YouTube, Roncalli principal Joseph Hollowell said, "[The] archdiocese does require... its ministerial employees — of which our teachers are, our counselors are, the president is, the principal is — ministerial employees not be in relationships that are contrary to a valid marriage as seen through the eyes of the Catholic Church."

I tend to agree with Hollowell, even though there are some legal questions as to whether Fitzgerald falls under that exception. With that said, while I am not a very religious person, and incidents like this one make me thank God for that decision every day, I do believe in religious freedom to the extent that religious institutions should be allowed to set their own rules for conduct. The school's rules were unambiguous that employees must engage in behavior consistent with Church teachings.

Of course, by doing this and becoming so public, it makes me wonder how many Roncalli employees are divorced, had children, or sex, outside of marriage, used birth control or artificial means to help conceive children, have ever cheated on their taxes, etc.

As I said, I don't agree with Roncalli's decision concerning Ms. Fitzgerald, but because of my belief in religious freedom, the school and church is well with in its rights to make a wrong decision. And depending on if this goes to court someone's pocketbook is probably going to realize just how bad a decision this was.

Abdul is an attorney and the editor and publisher of IndyPolitics.Org. He can be reached at abdul@indypolitics.org. ■

For more opinion pieces visit nuvo.net/voices

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ARRESTS MADE IN SYNAGOGUE VANDALISM CASE

Nolan Brewer of Cloverdale Charged in Federal Court on Thursday

BY ROB BURGESS // RBURGESS@NUVO.NET

United States Attorney Josh Minkler, Federal Bureau of Investigation Indianapolis Special Agent in Charge Grant Mendenhall and Carmel Police Chief Jim Barlow announced Thursday an arrest in the recent Carmel synagogue graffiti and fire incident.

Nolan Brewer, 20, Cloverdale, was charged Thursday in federal court on criminal complaint with conspiracy to violate civil rights. An unnamed co-conspirator was also arrested, but Minkler said he could provide no further details on that individual.

In the early morning hours of July 28, two Nazi flags and two Iron Crosses were spray-painted on a brick structure of the Congregation Shaarey Tefilla, a synagogue in Carmel.

In addition to the graffiti, several areas of the grass and ground around the structure were burned, leaving visible black burn residue on one side of the structure.

In the probable cause affidavit, Bradley A. Bookwalter, FBI special agent, outlined new details in the case.

At 2:37 a.m. July 28, surveillance camera footage provided to law enforcement officials by Congregation Shaarey Tefilla showed two people near the site of the graffiti and a fire burning on the south side of the wall.

July 30, the FBI further processed the crime scene. Bookwalter stated testing of the samples collected there are still pending.

The same day, Carmel Police received a tip linking Brewer to the graffiti. Officers and agents then began canvassing nearby stores where they believed Brewer may have purchased supplies.



TARPS PARTIALLY COVER THE SPRAY PAINTED NAZI IMAGERY VANDALS LEFT OUTSIDE A CARMEL SYNAGOGUE //

Aug. 9, an FBI Task Force officer met with employees of the Walmart in Greencastle. Surveillance footage from the store showed two people who appeared to be Brewer and his unnamed co-conspirator purchasing: two cans of “satin apple” spray paint, two cans of “dark walnut satin” spray paint, one roll of aluminum foil, a package of 12 disposable nitrile gloves, a package of 200 foam plates, two 80-ounce containers of Drano, eight bottles of Gatorade and bandannas. The footage also showed the two individuals entering a maroon Chevrolet Impala registered to Brewer’s mother. Bookwalter further stated that the individual believed to be Brewer was “wearing a German military-style camouflage jacket while making the purchases at Walmart.”

Aug. 10, Bookwalter applied for and received a federal search warrant for Brewer’s

residence, cellphone and the Impala. Aug. 15, FBI agents, along with state and local law enforcement agents, executed the search warrants. Brewer was stopped by a marked Indiana State Police vehicle driving away from his residence wearing a military-style camouflage jacket with a German flag on the shoulder which matched the Walmart footage.

In the trunk of the Impala, agents found the bottles of Drano and at least one bandanna matching the Walmart purchases. Also found was a tan, military-style backpack, which contained six empty Gatorade bottles, each secured with a cap and containing a rolled up piece of aluminum foil, along with four cans of spray paint matching the colors purchased at Walmart.

When agents searched Brewer’s cellphone, they found photographs appearing

to depict the site of the graffiti on the night in question, and text messages referencing the community reaction.

Following the ISP stop, Brewer was read his rights and agreed to be interviewed. During the interview, he admitted plotting with the unnamed co-conspirator.

Brewer then showed agents several photos from his phone depicting the scene of the crime.

Brewer told agents his motivation for attacking the synagogue was that it was “full of ethnic Jews.”

This case, which is being investigated by the FBI and the Carmel Police Department, is being prosecuted by Assistant U.S. Attorneys Nick Linder and Matthew Rinka. The charge of conspiracy to violate civil rights carries a maximum sentence of 10 years in prison. Brewer remains in the custody of the U.S. Marshal Service.

Indiana is one of just five states in the nation without a hate crimes law on the books. When asked by NUVO if Minkler’s charging in the case would have changed if that weren’t true, he said it wouldn’t have altered his decisions in his federal capacity.

“It’s a federal crime,” said Minkler. “Federal law enforcement takes it seriously. Historically, civil rights violations have been prosecuted by the Department of Justice... It’s one of the reasons the Department of Justice and my job exists, is to prosecute federal civil rights violations, so we take it very seriously. Speaking for myself, and I’m the U.S. Attorney, so I get to make these decisions, I would have prosecuted this case federally no matter if Indiana had a hate crimes law.” ■

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'PAPA JOHN' SUES HIS COMPANY

In Wake of 'N-word' Scandal, Ball State Reverses Support

BY **ROB BURGESS** // RBURGESS@NUVO.NET

As a company, the past few weeks for Papa John's Pizza have been tumultuous, to say the least.

Purdue and Ball State universities have stripped the name of founder "Papa John" Schnatter from their campuses and offered to return the funds donated by his foundation.

Schnatter has resigned as chairman of the board from the company he started.

But the saga is far from over for shareholders.

BALL STATE REVERSES SUPPORT

In a special meeting Thursday, the Ball State University Board of Trustees reversed their controversial support for Schnatter.

The board approved a motion renaming

of the John H. Schnatter Institute for Entrepreneurship and Free Enterprise and the return of millions in funds donated by the John H. Schnatter Family Foundation.

For the last two weeks, students, staff, and alumni of Ball State have been reeling from the Board of Trustees' previous backing of Schnatter. On Aug. 3, the board announced they would "continue our support."

Schnatter, a Jeffersonville native and 1983 Ball State graduate, resigned from his positions as Papa John's Pizza board chairman and University of Louisville Board of Trustees member July 11 after Forbes' Noah Kirsch reported he had used a racial slur during a conference call in May.

"Colonel Sanders called blacks n-----s,"



PAPA JOHN'S FOUNDER JOHN SCHNATTER LEFT THE COMPANY AFTER A SCANDAL INVOLVING A RACIAL SLUR //

Schnatter said, before complaining that Sanders never faced public backlash, reported Kirsch.

Unlike Ball State, Papa John's Pizza, the University of Utah, and University of Louisville have immediately sought to publicly distance themselves from Schnatter after the scandal broke. Aug. 1, the University of Utah announced the Papa John's Pizza franchise in the student food court was replaced July 20. University of Louisville announced the name of their football stadium would change from Papa John's Cardinal Stadium to just Cardinal Stadium. Papa John's Pizza quickly moved to remove Schnatter's image from their future advertising and marketing materials.

STOCK PRICES TANKING

Papa John's stock prices have lost almost half their value over the last year. Last August, their NASDAQ stock prices were around \$80 per share. Now, they are worth around \$40.

In the immediate aftermath of Schnatter's resignation, CEO Steve Ritchie sought to distance the company from the controversial founder.

"Papa John's is not an individual," Ritchie wrote in a July 13 statement. "Racism and any insensitive language, no matter what the context simply cannot—and will not—be tolerated at any level of our company."

'PAPA JOHN' FIRES BACK

In a statement provided to NUVO, Schnatter fired back at the board July 17. He stated the marketing agency involved in the conference call, The Laundry Service, suggested the company "retain Kayne West as my co-spokesman in the television spots and other promotions. I told them that would not work because he uses the 'N' word in his lyrics."

"The board asked me to step down as chairman without apparently doing any investigation," stated Schnatter. "I

agreed, though, today I believe it was a mistake to do so. I have checked with corporate governance experts who tell me that this was not a proper action by the board."

Meanwhile, on the same day, the company announced the hiring of international law firm of Akin Gump Strauss Hauer & Feld LLP to oversee an audit and investigation of the company.

'I AM NOT GOING AWAY'

July 26, Schnatter sued his former company, requesting documents he said the board was hiding.

"The company is hiding documents that, we believe, will disclose the actual facts as to what is occurring here, including using Mr. Schnatter as a scapegoat to cover up their own shortcomings and failures," wrote Schnatter in a press release provided to NUVO. "In addition to failing to defend him by explaining what

he did and did not say, the company and the board took a series of panic-stricken steps to immediately distance themselves from Mr. Schnatter without conducting any investigation into what really occurred as

their legal obligations require."

The board has instituted a "poison pill" strategy, which will allow them to buy additional shares at a discount if Schnatter buys more shares in an effort to gain control.

The situation came to a head Aug. 7 when the company released its second quarter financial results

"I built this company from the ground up and am still its largest shareholder," wrote Schnatter. "I am not going away and will continue to fight to do what's best for the Company and its employees, franchisees, shareholders and customers." ■

"I built this company from the ground up and am still its largest shareholder."

— JOHN SCHNATTER

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CHILLY WATER'S FAT ARIN
// PHOTOS BY CHARLIE CLARK

FINALLY, A BREWERY WITH GOOD FOOD

Chilly Water in Fletcher Place Not Your Typical Watering Hole

BY LAURA MCPHEE // LMCPEE@NUVO.NET

Dan Krzywicki has garnered a lot of attention and awards for his brewing, and deservedly so. As head brewer at **Chilly Water in Fletcher Place** (719 Virginia Ave., 21+), he's taken home top awards at the Indiana Brewers Cup for years and last year earned national recognition for his Smoke on the Lager Rauchbier which won a silver medal at the Great American Beer Festival.

Rita Kohn sings the praises of Chilly Water often in Beer Buzz, so I'll leave it to her to explain elsewhere why you should try it. The truth is I don't drink beer, so any opinion I have about the stuff would be worthless.

Which is why it makes my work on the upcoming annual NUVO Beer Issue so intriguing. Over the past two months, I've had the occasion to visit at least a dozen local

breweries and can honestly say I have no idea what the beer in any of them tastes like.

Instead, I watch as NUVO photographer Charlie Clark takes pictures or Rita asks questions. Mostly I hold the camera bag and take notes.

I also eat. And in the interest of killing multiple birds with a single stone, I've been searching for a brewery with food good enough to recommend.

Unfortunately, the beer is too often the best thing on the menu at most local breweries and brewpubs, as the food is merely there for legal reasons.

According to state law, venues in Indiana where alcoholic beverages are consumed by the "drink" are required to have food service available, at all times, for at least 25 persons. Minimum food service required consists of hot soups, hot sandwiches, coffee, milk, and soft drinks.

And while I'm not suggesting every brewery needs a full kitchen, wait staff, and stellar menu, something more than hot pretzels and microwave pizza would be nice. I don't wanna name names, but come on dudes. Step it up.

Luckily, Chilly Water Brewing got the memo. Not only do they literally have some of the best beer in the state, they also have damn good food.

Charlie and I visited Chilly Water last week. He's been bugging me to try it for months, and we finally found the opportunity to make it happen. Owners Dan Krzywicki and Skip DuVall knew we were stopping by, and they were nice enough to show us around, pour some beer and serve up some food.

Dan started us off with two types of chicken wings—a traditional Buffalo and a garlic/parmesan. Both were fantastic. The Buffalo wings, in particular, were better than many others I've tried lately. Given that we're in the middle of **Indy Wings Week**, trust me when I say I've eaten a lot of wings lately.

For once, the goal with the hot wings wasn't merely to set my mouth on fire. Instead, the heat was enhancing the flavor. The meat was plentiful, the skin nice and crisp. Instead of gulping down my Diet Coke after each bite, I could actually enjoy the flavors.

Starting in September, the wings are on special every Tuesday for 75 cents each. If you go any other day, you can get six wings for \$7.50 or a dozen for \$14. Either way, it's totally worth the money.

From the menu, Charlie and I both picked burgers. He had the Fat Arin (\$12), I had the Back in Black (\$11). Both were excellent.

Chilly Water is in Fletcher Place, and that means you can find at least ten other places



BUFFALO AND GARLIC PARMESAN WINGS



CHILLY WATER OWNERS SKIP DUVALL (L) AND DAN KRZYWICKI (R)

serving their version of a “black and bleu” burger within a two mile radius. Trust me, I’ve tried most of them. This one is at the top of the list.

First of all, the buns are Grade A. Secondly, the bacon was crisp and the bleu cheese dressing was perfectly pungent. These aren’t frozen hamburger patties being thawed and served up either. The meat was plentiful, fresh, and cooked exactly as I requested. And the fries? Absolutely perfect as well. Hot, crisp, and appropriately seasoned. For once, no ketchup necessary.

Charlie went with the humongous Fat Arin and holy crap, it’s huge. So huge, in fact, it comes with a big knife sticking out of it to help you manage.

Served on grilled sourdough, Arin is two patties, bacon, smoked gouda, grilled onions, and mushrooms. Charlie ate the whole damn thing. In between bites, he mumbled things like “ummm,” “goood,” and “wow.” Take that endorsement for what you will.

There’s a music theme at Chilly Water. The beers have names like Built to Last, The Wall, Ziggy Stardust, and Champagne Super Nova. Heck, the name itself is a reference to a Widespread Panic song.

The music names extend to food, as well. In addition to the aforementioned Back in Black Burger, you’ll find things like Killer Queen and John and Yoko salads, a Ring of Fire sandwich, and a Culture Club wrap. You get the point.

The boys at Chilly Water have cleverly displayed many of their brewery awards as gold records that adorn the walls alongside some really impressive rock and roll artwork that includes local artist Elvis Mires’ and his cassette tape portraits.

All in all, it’s easy for me to say Chilly Water is my new favorite brewery. Of course, that has nothing to do with the beer, so maybe you should ask someone else about that. **N**

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A WEEKLY COLUMN BY RITA KOHN!

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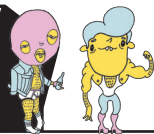
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JAY BROOKINZ, SEAN "OREO" JONES, AND RON "DJ INDIANA JONES" MINER
// PHOTO BY HALEY WARD



BY SETH JOHNSON // SJOHNSON@NUVO.NET

When Sean "Oreo" Jones first conceived the idea of his Chreece hip-hop festival back in 2015, he had no real idea how the event would go over. Indianapolis' hip-hop community was certainly buzzing at the time, but the city had never had an all-day event solely dedicated to rap music.

Now headed into its fourth year, Chreece hip-hop festival has organically grown into one of Indy's most exciting music events, filling Fountain Square with cheers and peace every August. Slated to go down on Saturday, Aug. 25, the festival will celebrate its biggest year yet in 2018, as nationally acclaimed acts like Valee, Black Moon, and Rass Kass perform alongside some of Indy's best hip-hop talent.

Again, the festival will take place across several Fountain Square locations. This year, participating venues include Hi-Fi (21+), White Rabbit Cabaret (21+), Pioneer (21+),

Thunderbird (21+), Hoosier Dome (all ages), Square Cat Vinyl (all ages), Kuma's Garage (all ages, across the street from Kuma's Corner), and the Fountain Square Plaza (all ages).

After three stressful years of carrying the bulk of the labor with Chreece, the venerable Jones decided he needed some help going into the 2018 installment. Much to his luck, he was able to recruit a pair of longstanding Indy hip-hop heroes to join the Chreece team, bringing Jay Brooklyn and Ron "DJ Indiana Jones" Miner into the mix.

"Brooklyn and I had been doing music for years, and I know that this dude is a champion of the people," Jones says. "He's always had a good ear and a good mind to what's really going on in the city as far as local hip-hop is concerned. I just thought it was perfect."

Known for his much-loved beat battles, Brooklyn shadowed Jones at last year's Chreece in order to get a taste of what to ex-

"There's nothing I do that's not hip-hop."

—RON "DJ INDIANA JONES" MINER

pect. For Chreece 4, he has handled A&R and curation, receiving some curation help from fellow Indy hip-hop champion Sirius Blvck.

Like Brooklyn, Miner has deep hip-hop roots as well. "I came up in the culture," he says. "There's nothing I do that's not hip-hop. If it's not hip-hop, I don't do it." After admiring Chreece for its first three years, Miner decided he wanted to come on board, joining the team as a director of business development.

"He was like, 'Yo. What's good? Let's take it up a notch. Let's do some different things. Let's bring some different people to the table as far as stuff outside of the music curation.

Let's add different flavors to it,'" Jones says. "I was like, 'Yeah. Let's get it man.' It's been a blessing having Ron on board and just being able to put a different lens on my eyes."

Already in his first year, Miner has made big moves. This includes the creation of Chreece Presents—a partnership with Live Nation that came about via a conversation at Indy's first-ever Music Cities Forum. With Chreece Presents, the Chreece team will assist Live Nation in promoting hip-hop shows, curate local music showcases, and assist in securing local opening slot opportunities on national tours.

"From day one when he [Jones] started Chreece, I've been a big supporter, and I thought it was important for the city for this thing to carry on," Miner says. "What I wanted to do was create a sustainable plan for Chreece to be a year-round entity and not just a one-day thing."

FOUNTAIN SQUARE PLAZA

02:00 DJ Chromatic
02:30 Keifer Ian
03:00 DJ Lady Lock
03:30 Evan The Arranger
04:00 DJ BK
04:30 The Klinik
05:00 DJ Loc
05:30 Mandog
06:00 Metrognome
06:30 Lonegevity
07:00 Lemi Vice
07:30 Maja 7th
08:00 Action Jackson
08:30 David Peck
09:00 Niko Flores
09:30 Sedcairn Archives
10:00 TopSpeed

KUMAS GARAGE

04:00 Deaux Slim
04:30 FoxD'Legend
05:00 Scotty Apex
05:30 CCBL Round 1
06:00 Distinct
06:30 Roj Mahal
07:00 Nagasaki Dirt
07:30 CCBL Round 2
08:00 Zachery Leon
08:30 Swan Laak
09:00 Diop
09:30 CCBL Main Event
10:00 Craig G

SQUARE CAT VINYL

04:00 Jack Daniels Jackin For Beats Winner
04:30 Slyonn
05:00 B Soul Dep
05:30 King Shihed
06:00 Chuck Mason
06:30 Si Si Dior
07:00 AG
07:30 Jeremiah Stokes
08:00 Marcus Allen Ward
08:30 Allison Victoria

HOOSIER DOME

04:00 Dubie Real
04:30 Jed Blue
05:00 Orange Beanie
05:30 Love2HateYou
06:00 Naggs
06:30 Luke Hazel
07:00 Xavier Clark
07:30 Aares
08:00 Paigegod
08:30 Quail
09:00 woogie
09:30 Switchblades
10:00 FreshDuzzit

PIONEER

04:00 FO4R Brothers
04:30 Manon Voice
05:00 Heyzuess
05:30 New Wave Collective
06:00 Pat App
06:30 Devi Franco
07:00 Humen & Rehema McNeil
07:30 LOWBOY
08:00 Trajik & Dylan Prevails
08:30 Parris Ladame
09:00 Skypp
09:30 Ras Kass

THUNDERBIRD

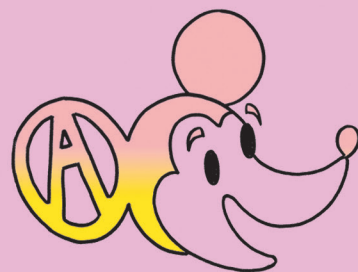
07:00 Naptown Nicey
07:30 Thomas Crwn
08:00 Double A
08:30 Peteyboy
09:00 Tully C.
09:30 Willis
10:00 Mathaius Young

WHITE RABBIT

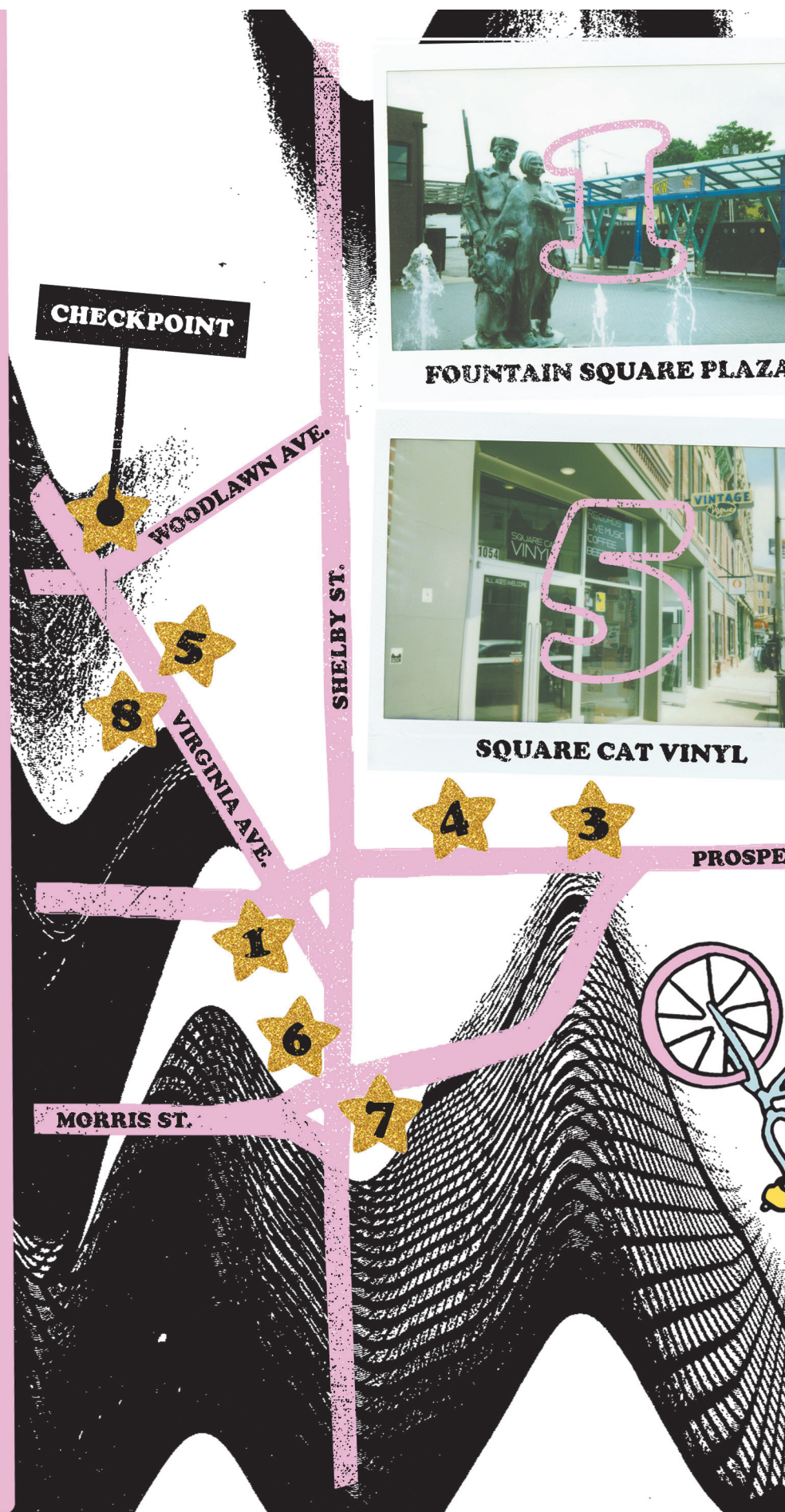
08:30 Kyro The Artst
09:15 Native Sun
10:00 Clint Breeze
& The Groove
10:45 Mudkids
11:45 Black Moon

HI-FI

09:15 Pope Adrian Bless
10:15 Ghost Gun Summer
11:15 FLACO
12:15 Drayco McCoy
01:15 Valee



CHREECE4





HOOSIER DOME



KUMAS GARAGE



WHITE RABBIT



PIONEER



THUNDERBIRD



HI-FI

CT ST.





TRAJIK



Now through the partnership, the Chreece Presents crew is able to represent Indianapolis hip-hop in a way that they never have before.

"It was almost just like a perfect transition," Jones says. "The palette is just so huge with everyone that touches the stage at our festival that it makes sense for all the different shows that we're partnered with. We've never had that in the city."

He continues, "[I was also excited about] being able to have an opportunity to help with locals on a bigger platform. That's something we're really, really working hard on, and that was the main appetizer."

The opportunity to perform on bigger stages is certainly one that excites local hip-hop artists too. "The fact that Live Nation has its hand in Chreece now lets us know that bigger people may be watching the event and the artists of the event," says Skypp, who will be performing on the Pioneer stage at this year's festival. Additionally, it was Live Nation that helped Chreece lock down Valee as a headliner.

"We wanted to book Valee—we think he's going to be a big star," Miner says. "There was a show already booked for Live Nation. So we approached Dan [Kemer] and said, 'We kind of wanted to do Valee for Chreece,' and he was open to the idea of not only pulling that

DOUBLE A



show so we could have him, but also to doing a partnership with us so that way this kind of stuff never even happens."

As a result, a partnership unlike any that has ever existed in Indianapolis was born. "We're just all rolling together," Miner says. "In the old days, they wouldn't do that. But working with this new team over there [at Live Nation] is a big boost for us."

CHEERS TO CHREECE

Anyone who has attended Chreece is familiar with the magical vibes it brings to Fountain Square each year. Smiles abound as music floods the streets. Handshakes and hugs are commonplace as Indy artists show love and respect to one another. It really is a beautiful time.

For Indianapolis' Trajik, this atmosphere is undoubtedly refreshing. Having been in the Indy rap scene for 18 years, the longtime emcee remembers when Indy was a hip-hop wasteland.

"There really wasn't a rap community [back when I started]," he says. "You probably could count on one hand how many people were really out here doing it. To see where it's come as far as Chreece and everything that they're doing for the hip-hop community in Indianapolis, it's amazing."

ALLISON VICTORIA



"It'll be just like a pot of gumbo—you'll have every flavor."

—TRAJIK

Having recently released an EP titled *Peaked*, Indianapolis' Double A sees Chreece as much more than a hip-hop festival. In his eyes, the event lends itself to meeting like-minded artists with a passion for making dope shit happen.

"Chreece is more than just getting selected and performing," Double A says. "If you didn't get selected [to be on the 2018 lineup], go and meet people and network. It's not advertised that way, but Chreece is one of the biggest networking events that the city has right now if you want to connect yourself in the music scene locally."

For those who may be new to Indy's hip-hop scene, Chreece is also a great chance to get immersed, while being welcomed with open arms. "The love is so strong," says Allison Victoria, who first performed at Chreece last year. "The artists that are given this opportunity are genuinely bringing their hearts.

SKYPP



// PHOTOS BY HALEY WARD

I just feel like it's surrounded with all the artists in the city that I know to be positive as far as the love that they show."

As has been the case with previous Chreece festivals, the lineup this year will represent all lanes of hip-hop, offering up a little bit of something for everyone. "It shows the diversity that we have here," Trajik says. "There are going to be so many different sounds out there. It'll be just like a pot of gumbo—you'll have every flavor."

Another fun edition to this year's Chreece will be a battle rap competition coordinated by the Circle City Battle League (CCBL). Founded last year by Brandon Jones, the league has quickly grown in popularity, now holding packed events at the White Rabbit Cabaret.

"Everybody does really support each other [at Chreece], and it's a beautiful thing to see, especially when Indianapolis is not a huge market for music. Especially hip-hop music," says the CCBL founder. "Seeing people come together and rush to everybody's shows is just the best thing about it."

Going forward, the plan is to let Chreece continue to organically grow, just like it always has. This could possibly mean expanding to a two-day format, although we'll have to wait and see on that. ■



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BACKSTAGE AT CIRQUE DU SOLEIL

A Clown's Story Comes to Life in Corteo

BY DAN GROSSMAN // DGROSSMAN@NUVO.NET

When I walk into the U.S Bank Arena in Cincinnati, Ohio on May 3, Cirque du Soleil artists are in the stadium practicing the “Paradis” act of *Corteo*. Performers are flying over the long, narrow net from one tower high above the stage to the other, with seriously-muscled men on the stations catching them and launching them again. The high-flying female performers are tethered from above, but in the actual performance they will be free-flying.

Maxwell Batista, Cirque’s publicist, tells me the story behind *Corteo*—a clown’s biography of sorts—that arrives at Bankers Life Fieldhouse on Aug. 22 and runs through Aug. 26.

“Even though the theme of the show is around his funeral, the show is a celebration of life,” says Batista. “When you’re watching a movie and someone is about to die, you have a flashback of all the moments that they had that they had in their lives. This is

what you’re going to see in this show. You’re going to see this clown remembering all the greatest things that happened in his life, when he was a child who used to play on his bed pretending that it was a trampoline, and you’ll see the loves in his life flying over the stage on the big chandeliers.”

The Cirque performers act out these memories by hula hooping, juggling, propelling themselves around on crowded uneven bars, pedaling on bicycles suspended 50 feet in the air, hovering over the audience in balloons, and performing just about every eye-popping circus act that you could imagine. There are 16 acts in all. And the stage—the hand-painted curtains of which depict the Eiffel Tower—is surrounded by the audience on either side and mimics the feel of a big top performance.

You have to wait until after intermission, however, for what is arguably the most thrilling act, where the performers launch each other 15 feet or more into the air on

WHAT // Cirque du Soleil’s *Corteo*
WHEN // Aug. 22–26
WHERE // Bankers Life Fieldhouse
TICKETS // bankerslifefieldhouse.com/cirque

the seesaw-like teeter board.

Certainly, the thrills at Cirque du Soleil come at a cost. Four Cirque du Soleil personnel have died since the conception of the Montreal-based company 34 years ago. Two performers died in front of audiences. The most recent death was that of aerialist Yann Arnaud on March 19 while performing Cirque du Soleil’s *Volta*, in Tampa, Florida.

Even if you set aside the risk of high-adrenaline, high-wire performance, life as a Cirque du Soleil performer or staffer, isn’t particularly easy.

“The biggest challenge personally I believe is being away from family and friends,” said Batista, who is Brazilian. It’s one of the

most difficult things for anyone who’s in a touring life. But on the other hand we travel with over 100 people of over 18 different nationalities. So it’s a really interesting experience...”

As for the performers, let’s just say it’s not a typical 40-hour-a-week gig.

“They arrive early in the day,” says Batista. “They need to work out to keep in good shape; they also need to train. People do their own makeup; it can take 30 minutes up to an hour and a half to do their makeup and then they have to warm up and then they have a two-hour show.”

One of those performers is teeterboard artist Harvey Donnelly, 27, an Englishman. Donnelly is on a team of acrobats.

“My team is predominantly Russian,” he says. “Three Russian guys and two English. So all of our calls are made in English but we communicate sometimes in Russian.”

In the *Corteo* act “Cyr Wheel” he will be standing inside a roue Cyr (picture an over-

sized hula hoop made of steel) gripping the rim with his hands, as he rolls around the stage along with his fellow acrobats doing the same thing.

He will also be performing in the aforementioned teeterboard act, where the performers jump up and down on opposite sides of the teeterboard, launching one another into space.

“That one keeps you on the edge of your seat because you never know what’s going to happen,” says Donnelly. “We have guys dressed as rich guys, guys dressed as poor guys, and we’re battling it out to show who is the dominant. We rotate characters every single night.”

Donnelly’s main job is as a roue Cyr and teeterboard artist.

“When I’m not doing that, I will be doing cues,” he says. “For example, one of their cues is to be taking down that whole net [from the “Paradis” performance] in the dark. Or to be running on as a character to be moving things... So I have four or five different cues and then I have my two main acts.”

Donnelly has a lot of experience with Cirque du Soleil.

“I’ve jumped from different shows,” he says. “The first show I ever started with was *Michael Jackson, the Immortal World Tour*. That was the world tour that came through North America. As soon as I was done with that I moved to Vegas. I joined *Mystere* which was the original Cirque du Soleil show in Vegas. Then I was touring Europe with *Amaluna*. Then I entered Broadway with *Paramour*. That was a fun experience.”

Corteo is a Cirque du Soleil performance that originated in 2005 in a big top format, but was re-formatted in 2018 for big arenas. *Corteo* is part of the Cirque pantheon of 19 or so performances traveling the world at any given moment. Some like *Michael Jackson* reflect pop culture more obviously than others. For what it’s worth, there’s also the adults-only, erotically-charged, cabaret-like *Zumanity* that shows in Las Vegas and New York.

One thing that makes it a little easier for the Cirque crew is the fact that American arenas have a fairly standard layout.

“There are some size differences [venue

wise],” Batista says. “They can be higher or lower. But we are able to standardize everything in every arena we go to.”

Batista leads me backstage where we see a sort of human conveyor belt under the stage meant to transport performers quickly from one side of the stage to the other.

“It’s like a zip line,” he says. “It takes about 40 seconds to get from here to there but sometimes the guys need to be there faster than 40 seconds so they pull themselves on the rope to get there. Yes, the ropes will be moving; [but] they don’t have to pull themselves actually.”

And then we visit the wardrobe room, where three women are busy at sewing machines. The company travels with four costumers.

“If you join Cirque du Soleil today, we fly you out to Montreal, we take more than 300 measurements of your body,” Batista says. “They’ll make each costume specifically for the performer.”

Elsewhere backstage, we see a juggler practicing his act while a musician sits at his drum kit preparing the night’s performance. There’s a female performer stretching on a mat in the dark near one of the 700 road cases.

It can take a whole day to set up a Cirque performance in a city but the 34 technicians on staff can collapse everything at the end of a run and pack it into the exact right spot, in the exact right truck, in four hours.

“It’s like a game of Tetris,” says Batista of the process.

Backstage, flags hang overhead denoting 18 different countries represented by the 51 performers in *Corteo*. That means there are many languages spoken backstage. There’s quite a few French speakers, since it is a French-Canadian company, says Donnelly, but he gets along just fine as an Anglophone.

If someone makes a joke backstage at Cirque du Soleil, however, you might have to pay serious attention if you want to get the punchline.

“There was one time I was in the dressing room and one of the guys was making a joke,” says Donnelly. “He started in English; the middle was in Spanish; the end was in Russian. Everyone didn’t even bat an eyelid. They all understood. They all got it.” ■



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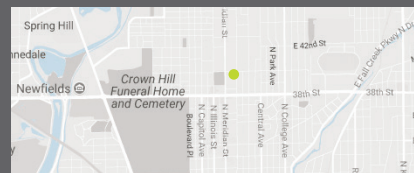
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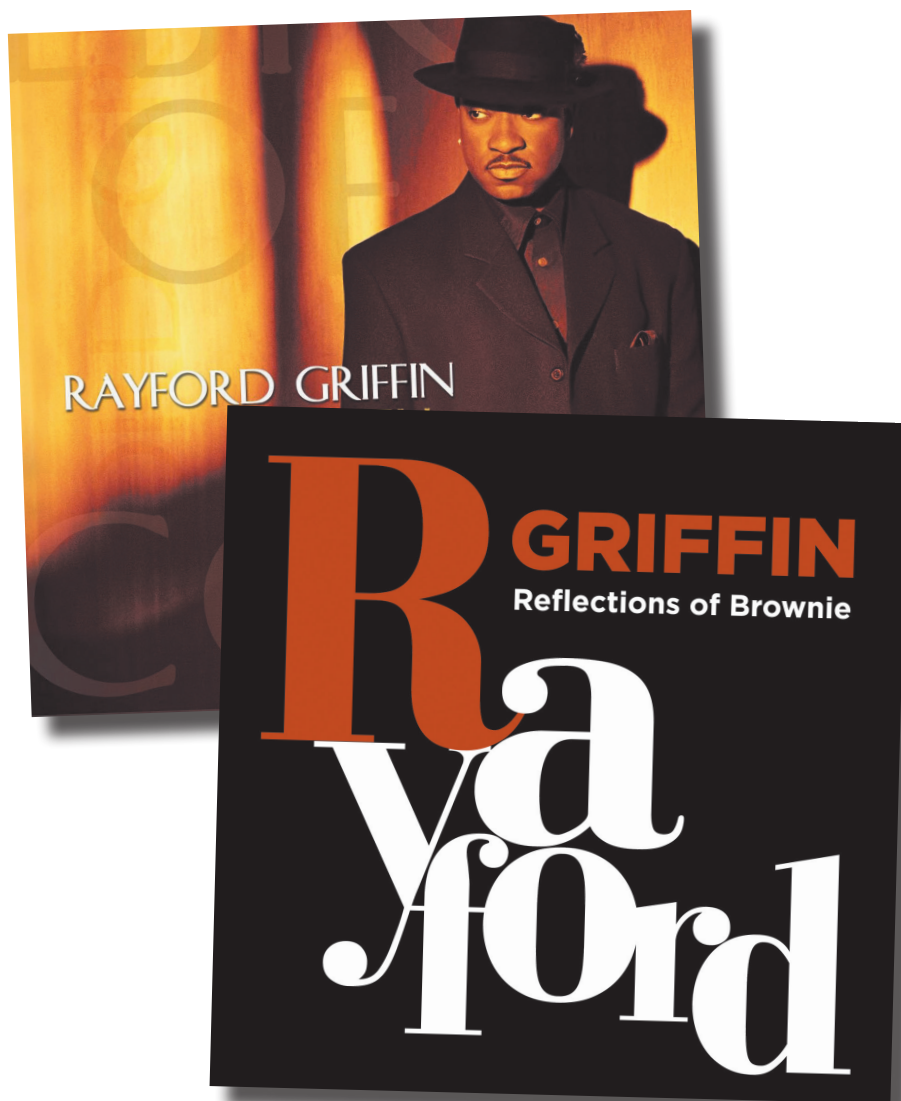
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RAYFORD GRIFFIN HONORS HIS LEGENDARY UNCLE

'Reflections of Brownie' Coming to Jazz Fest

BY KYLE LONG // MUSIC@NUVO.NET

If you could decode drummer Rayford Griffin's genetic information, I bet it would read like a page of sheet music. Griffin's mother was a classically trained vocalist, and his brother Reggie an Indianapolis funk all-star.

But the most important branch on Griffin's musical family tree belongs to his uncle Clifford Brown, a legendary jazz trumpet player.

"I never chose music, music chose me," Griffin said during a recent conversation as we discussed his latest album *Reflections of Brownie*, a tribute to his late uncle. Griffin will bring his *Reflections of Brownie* live show to the Jazz Kitchen on Sept. 18 as part of this year's Indy Jazz Fest.

A dynamic drummer with remarkable technique, Griffin rose to national prominence as a member of jazz fusion superstar Jean-Luc Ponty's band during the early 1980s. But Griffin has deep roots in the Indianapolis scene, holding down the rhythm section in Kenny "Babyface" Edmonds' early group Tarnished Silver and creating exploratory beats for the legendary Naptown fusion pioneers Merging Traffic.

Read on to learn more about Griffin's tribute to Clifford Brown, and head to NUVO.net for our full conversation.

NUVO: Clifford Brown died tragically in a car accident in 1958 two years before you were born, but I understand his music had a huge influence on your own development as a musician?

RAYFORD GRIFFIN: Yes, it was some of the first music I ever heard. My mother used to play the records when we were kids. I consciously remember being 6 or 7 years old and laying in front of the HI-FI listening to those records. There was one in particular... I think it was Clifford Brown and Max Roach at Basin Street. The album cover had a picture of Max and his drums. I remember the drums were all shiny, and it was fascinating to me. For whatever reason, the drums on my uncle's records really stood out.

NUVO: Your most recent album is a tribute to your uncle titled *Reflections of*

Brownie, and you'll be performing that record live at the Jazz Kitchen as part of Indy Jazz Fest. You interpreted your uncle's classic hard bop music in a very contemporary jazz context on *Reflections of Brownie*. What motivated you to record this album?

GRIFFIN: When I first moved out to California, I stayed with my aunt LaRue, who was his widow. This was like in 1980 or 1981, and she used to say to me, "You need to tell people who your uncle is." I never did. I never mentioned it. But as I got older, something about his music and the legacy of his music was always kind of tapping me on the shoulder.

Eventually, I decided I needed to do something with my uncle's music. It's not like that hasn't been done. Everybody and their brother has done it, and there are so many recordings of songs he wrote. But what I noticed is that the most of the recordings were in a style similar to what he'd done. That didn't make any sense to me. So my idea was to do some updated, more modern versions of his music.

It was difficult in a sense because I didn't want to dumb the music down. I've heard jazz standards dumbed down where somebody just puts a hip-hop beat underneath and plays it the same way. I couldn't treat his music like that. It's too personal and important to me. Some of the first versions I recorded weren't up to snuff, so I took a step back to wait for these arrangements to come down from up above, if you will. Eventually, they did.

There's one memory of making the album that still blows my mind when I think about it. Roy Hargrove played on my version of "Cherokee." We recorded Roy at my studio. The track was already done, and Roy overdubbed on it. I'm sitting in the control room, and Roy is playing. He hit a note. As soon as he hit that note, I bursted into tears. I'm like, "What is going on?" That had never happened to me in my entire life. The note he hit reminded me so much of my uncle.

For me, it was kind of like my uncle saying, "Good job, you're on the right track." I'll never forget that. ■

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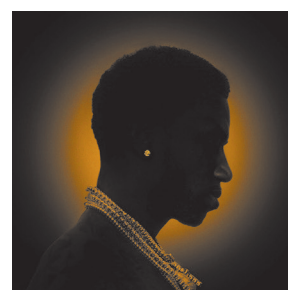
BY IAN MCPHEE



THURSDAY // 8.23

Sweet Poison Victim at State Street Pub

If you've still not managed to check out Sweet Poison Victim, here's your chance. They combine cumbia, reggae, soul, jazz and West Africa's High Life sound into a jam-packed set that barely takes a breath as the band switches instruments between songs. You can witness the Sweet Poison spectacle at State Street Pub after sets from Gestalt, CFCQ and The Piss Of Assurance.



FRIDAY // 8.24

Gucci Mane at The Pavillion

Get your ass downtown to The Pavillion on Friday night for 1 Big Damn Concert, featuring the only person who can pull off wearing the same suit as Sufjan Stevens, Gucci Mane. He's been topping the charts lately with Migos and Rae Sremmurd and has another album slated for release this year. Experts believe that this show may be so hot, it could melt the cone off.



FRIDAY // 8.24

Left Lane Cruiser at Indiana City Brewing

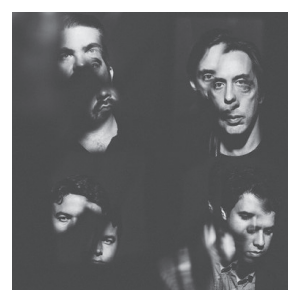
Head to Indiana City Brewing for the number one two-piece swamp-blues band from Fort Wayne, Left Lane Cruiser. If you like guitars that sound like they were forged from the fires of the depths of hell and played by the devil himself while he's blackout drunk, check 'em out. They'll be joined by Chicago country-punks Blind Adam & The Federal League and Detroit's The Goddamn Gallows.



SUNDAY // 8.26

Descendents at Old National Centre

After growing up, going to college, and finding a career, Milo said "fuck it," and quit his biochemistry job. So Descendents are officially back, which is one thing that doesn't suck in a world where everything sucks. They're hitting the Egyptian Room on Sunday in support of their first release in twelve years, *Hypercaffium Spazzinate*, with fellow punk legends Smoking Popes and A Wilhelm Scream.



SUNDAY // 8.26

Wolf Parade at HI-FI

Don't miss Wolf Parade at HI-FI with Lala Lala on Sunday night. The Canadian indie-rock anthem gods are back from their five year hiatus and ready to kick the world's ass. They're touring in support of their fourth album, *Cry Cry Cry*, released in October of last year. Did you know the guitarist from Hot Hot Heat joined Wolf Parade in 2005? Well there, that's a little trivia tidbit that you know now. Go impress your friends.

WEDNESDAY // 8.22

Andra Faye & Scott Ballantine
The Jazz Kitchen 6 p.m. FREE, 21+

Blues Jam w/ Jon Strahl
The Slippery Noodle Inn
8:30 p.m. FREE, 21+

Microwave, Can't Swim, Drug Church
Hoosier Dome 7 p.m. \$17, all-ages

The Mentors, A.S.D., Hate For State
The Melody Inn 7 p.m. \$5, 21+

The Family Jam
The Mousetrap 9 p.m. FREE, 21+

Sego w/ The Trees
Pioneer 8 p.m. \$7, 21+

Chicago Farmer Album Release
HI-FI 8 p.m. \$12, 21+

THURSDAY // 8.23

Gov't Mule & The Avett Brothers
Ruoff Music Center
7 p.m. \$24+, all-ages

High Kings
HI-FI 7 p.m. \$25, 21+

Grupo Bembe Latin Band
The Jazz Kitchen 6:30 p.m. FREE, 21+

Awake The Wilde, Cairo Jag
The Melody Inn 8 p.m. \$5, 21+

Gideon, Polaris, Nothing Left, Varials, Chamber
Hoosier Dome 6 p.m. \$15, all-ages

FRIDAY // 8.24

Lateralus - A Live Tool Experience
The Vogue Theatre 8 p.m. \$12, 21+

River Whyless w/ Justin Ringle
White Rabbit Cabaret 8 p.m. \$12, 21+

Izzy True w/ Crescent Ulmer
Pioneer 8 p.m. \$5, 21+

Three Cities, Public Animal #9, Snakeskin Cowboy
The Melody Inn 9 p.m. \$6, 21+

Reggie Bishop
The Jazz Kitchen 7:30 p.m. \$15, 21+

Larry McCray Band and Erin Coburn
The Slippery Noodle Inn 8:30 p.m. \$5, 21+

Luke Bryan w/ Jon Pardi + Morgan Wallen
Ruoff Music Center
7 p.m. \$47+, all-ages

SATURDAY // 8.25

Brightside, Magnetic & Jett
The Mousetrap 9 p.m. \$10, 21+

The Doorjams
The Melody Inn 7 p.m. \$5, 21+

Amanda Gardier CD Release Party
The Jazz Kitchen 7:30 p.m. \$15, 21+

Davey & The Rhythm Kings
The Slippery Noodle Inn
8:30 p.m. \$5 - \$10, 21+

Minor Sweat
Hoy Polloy 7 p.m. FREE, all-ages

Mike Akers & Chris Wilson
Black Circle Brewing Co.
7 p.m. FREE, 21+

Punkin Holler Boys w/ Running Again
Duke's Indy 8 p.m. 21+

Spellbound Darkwave Dance Night
Pioneer \$5, 21+

SUNDAY // 8.26

Niall Horan
Ruoff Music Center
8 p.m. \$14+, all-ages

Smokescreens, The Molochs, Zurich Cloud Motors

State Street Pub 9 p.m. \$7, 21+

Sy Smith
The Jazz Kitchen 7 p.m. \$20 - \$30, 21+

Gene Deer
The Slippery Noodle Inn
7:30 p.m. FREE, 21+

The Breakes, Jakals, Pinky & The Bastards
The Melody Inn 8 p.m. \$5, 21+

Mint Field
Square Cat Vinyl
7 p.m. \$10, all-ages
Dopethrone, Crud, Potslammer
Black Circle Brewing Co.
7 p.m. \$5, 21+

MONDAY // 8.27

Katie Toupin w/ Twen
HI-FI 7:30 p.m. \$13, 21+

Jazz Jam Sessions
The Jazz Kitchen 7 p.m. FREE, 21+

Acoustic Open Mic
Irving Theater 6 p.m. FREE, all-ages

TUESDAY // 8.28

Miguel w/ DVSX
Old National Centre
9:30 p.m. \$40, all-ages

O.A.R. w/ Matt Nathanson
The Lawn at White River
7 p.m. \$24, all-ages

DK The Drummer and Sucre
HI-FI 8 p.m. \$15, 21+

Daisy/Violet and Video Futur
State Street Pub 9 p.m. \$5, 21+

Gordon Bonham Trio
The Slippery Noodle Inn
7:30 p.m. FREE, 21+

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BY WAYNE BERTSCH

HEROES OF THE HIP-HOP SCENE

CHREECE 4 IS HAPPENING THIS SATURDAY & IT'S A GOOD TIME TO HONOR THOSE RESPONSIBLE FOR MAKING OUR HIP-HOP SCENE INTO A VIBRANT, VITAL CULTURAL TREASURE.

OREO JONES FOUNDED CHREECE. SO MANY BOLD ATTEMPTS AT MUSIC FESTS HAVE COME AND GONE, BUT THIS LITTLE GRASSROOTS FEST HAS GROWN EACH YEAR. HIS MUSIC IS FOREVER ON MY SPOTIFY PLAYLIST. MY DAY HASN'T STARTED TILL I'VE PLAYED "BLACK FABIO". IT IS SO CASH!

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♈ ARIES (March 21-April 19): The two pieces of advice I have for you may initially seem contradictory, but they are in fact complementary. Together they'll help guide you through the next three weeks. The first comes from herbalist and wise woman Susun Weed. She suggests that when you face a dilemma, you should ask yourself how you can make it your ally and how you can learn the lesson it has for you. Your second burst of wisdom is from writer Yasmin Mogahed: "Study the hurtful patterns of your life. Then don't repeat them."

♉ TAURUS (April 20-May 20): Speak the following declaration aloud and see how it feels: "I want strong soft kisses and tender unruly kisses and secret truth kisses and surprise elixir kisses. I deserve them, too." If that puts you in a brave mood, Taurus, add a further affirmation: "I want ingenious affectionate amazements and deep dark appreciation and brisk mirthful lessons and crazy sweet cuddle wrestles. I deserve them, too." What do you think? Do these formulas work for you? Do they put you in the proper frame of mind to co-create transformative intimacy? I hope so. You're entering a phase when you have maximum power to enchant and to be enchanted.

♊ GEMINI (May 21-June 20): As you map out your master plan for the next 14 months, I invite you to include the following considerations: an intention to purge pretend feelings and artificial motivations; a promise to change your relationship with old secrets so that they no longer impinge on your room to maneuver; a pledge to explore evocative mysteries that will enhance your courage; a vow to be kinder toward aspects of yourself that you haven't loved well enough; and a search for an additional source of stability that will inspire you to seek more freedom.

♋ CANCER (June 21-July 22): If you have been communing with my horoscopes for a while, you've gotten a decent education—for free! Nonetheless, you shouldn't depend on me for *all* of your learning needs. Due to my tendency to emphasize the best in you and focus on healing your wounds, I may neglect some aspects of your training. With that as caveat, I'll offer a few meditations about future possibilities. 1. What new subjects or skills do you want to master in the next three years? 2. What's the single most important thing you can do to augment your intelligence? 3. Are there dogmas you believe in so fixedly and rely on so heavily that they obstruct the arrival of fresh ideas? If so, are you willing to at least temporarily set them aside?

♌ LEO (July 23-Aug. 22): "All the world's a stage," wrote Shakespeare, "And all the men and women merely players." In other words, we're all performers. Whenever we emerge from solitude and encounter other people, we choose to express certain aspects of our inner experience even as we hide others. Our personalities are facades that display a colorful mix of authenticity and fantasy. Many wise people over the centuries have deprecated this central aspect of human behavior as superficial and dishonest. But author Neil Gaiman thinks otherwise: "We are all wearing masks," he says. "That is what makes us interesting." Invoking his view—and in accordance with current astrological omens—I urge you to celebrate your masks and disguises in the coming weeks. Enjoy the show you present. Dare to entertain your audiences.

♍ VIRGO (Aug. 23-Sept. 22): I think you've done enough rehearsals. At this point, the apparent quest for a little extra readiness is beginning to lapse into procrastination. So I'll suggest that you set a date for opening night. I'll nudge you to have a cordial talk with yourself about the value of emphasizing soulfulness over perfectionism. What? You say you're waiting until your heart stops fluttering and your bones stop chattering? I've got good news: The greater your stage fright, the more moving your performance will be.

HOMEWORK: What's the part of yourself that is least evolved and needs most transformation? Testify at Freewillastrology.com.

♎ LIBRA (Sept. 23-Oct. 22): In all the time we've worked on diminishing your suffering, we may have not focused enough on the fine art of resolving unfinished business. So let's do that now, just in time for the arrival of your Season of Completion. Are you ready to start drawing the old cycle to a close so you'll be fresh when the new cycle begins? Are you in the mood to conclude this chapter of your life story and earn the relaxing hiatus you will need before launching the next chapter? Even if you don't feel ready, even if you're not in the mood, I suggest you do the work anyway. Any business you leave unfinished now will only return to haunt you later. So don't leave any business unfinished!

♏ SCORPIO (Oct. 23-Nov. 21): Are you ready to mix more business with pleasure and more pleasure with business than you have ever mixed? I predict that in the coming weeks, your social opportunities will serve your professional ambitions and your professional ambitions will serve your social opportunities. You will have more than your usual amount of power to forge new alliances and expand your web of connections. Here's my advice: Be extra charming, but not grossly opportunistic. Sell yourself, but with grace and integrity, not with obsequiousness. Express yourself like a gorgeous force of nature, and encourage others to express themselves like gorgeous forces of nature.

♐ SAGITTARIUS (Nov. 22-Dec. 21): "When I picture a perfect reader," wrote philosopher Friedrich Nietzsche, "I picture a monster of courage and curiosity, also something supple, cunning, cautious, a born adventurer and discoverer." I suspect he was using the term "monster" with a roguish affection. I am certainly doing that as I direct these same words toward you, dear Sagittarian reader. Of course, I am always appreciative of your courage, curiosity, cunning, suppleness, and adventurousness. But I'm especially excited about those qualities now, because the coming weeks will be a time when they will be both most necessary and most available to you.

♑ CAPRICORN (Dec. 22-Jan. 19): You do not yet have access to maps of the places where you need to go next. That fact may tempt you to turn around and head back to familiar territory. But I hope you'll press forward even without the maps. Out there in the frontier, adventures await you that will prepare you well for the rest of your long life. And being without maps, at least in the early going, may actually enhance your learning opportunities. Here's another thing you should know: your intuitive navigational sense will keep improving the farther you get from recognizable landmarks.

♒ AQUARIUS (Jan. 20-Feb. 18): Healing isn't impossible. You may not be stuck with your pain forever. The crookedness in your soul and the twist in your heart may not always define who you are. There may come a time when you'll no longer be plagued by obsessive thoughts that keep returning you to the tormenting memories. But if you hope to find the kind of liberation I'm describing here, I advise you to start with these two guidelines: 1. The healing may not happen the way you think it should or imagine it will. 2. The best way to sprout the seeds that will ultimately bloom with the cures is to tell the complete truth.

♓ PISCES (Feb. 19-March 20): Nineteenth-century British painter J. M. W. Turner was one of the greats. Renowned for his luminous landscapes, he specialized in depicting the power of nature and the atmospheric drama of light and color. Modern poet Mary Ruefle tells us that although he "painted his own sea monsters," he engaged assistants "to do small animals." She writes that "he could do a great sky, but not rabbits." I'm hoping that unlike Turner, you Piscean folks will go both ways in the coming weeks. Give as much of your creative potency and loving intelligence to the modest details as to the sweeping vistas.

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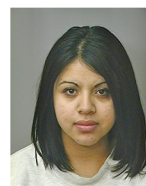
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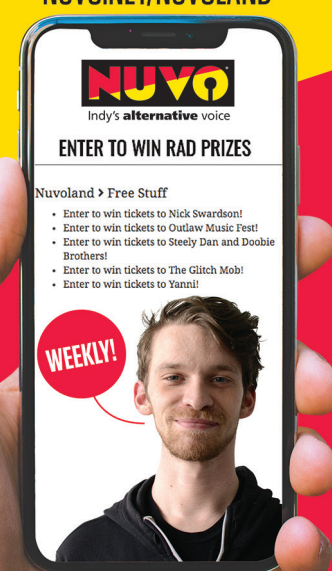
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